

# DAILY HONOLULU PRESS.

VOLUME I.

HONOLULU, HAWAIIAN ISLANDS, FRIDAY, SEPTEMBER 11, 1885.

NO. 10.

## ANNOUNCEMENT.

In order to commence the issue of this paper on the 1st of September, we are compelled to adopt a temporary heading which will be replaced by one of hand some design and finish as soon as the electrolytic plate can be obtained from the East, when the whole make up of the paper will be changed and improved.

PROPRIETORS DAILY HONOLULU PRESS

## AN EYE PHOTOGRAPHER.

A photographer is not usually reckoned as part of the legitimate equipment of a newspaper staff. Most journals have rubbed along without the daily assistance of this solar functional, this modern Jobson, who commands the sun, not to stand still but to hurry up and draw pictures for him. Yet he is an indispensable figure in the force of an illustrated daily.

A man who served eight years on the Graphic in that capacity recently told me some of his experiences. He was in reality a newspaper reporter, the only difference between him and others of this fraternity being that he dealt in sun and they in words pictures. Though both were graphic, the photographer's work probably kept him within the bounds of the accurate. Yet, photography is not always truthful.

It was the day of this particular custodian of the camera to photograph news events as well as the faces of the men and women who attain sudden celebrity through sensational means. When houses tumbled down, railroad trains crashed through bridges, monuments were unveiled and banks robbed the vigilant photographer was instantly there with his portable camera and folding tripod, "taking" the ruins or the scene of the disaster.

While others depicted the event with a patchwork of words, he made a negative from which the picture was transferred to the lithographic stone, and the next day while the occurrence was still in everybody's mind and on everybody's tongue it was given to the public on the pages of The Graphic.

The photographer was not directed as to what he should photograph, at least not often. He was expected to be journalist enough to keep watch of the news himself and be his own judge of what was desirable or necessary to the interests of the newspaper he represented. Neither was he restricted to local happenings. He gleaned the field around New York within a radius of two hundred miles, leaving nothing unphotographed from the prize pumpkin to the path of a hurricane.

In strange towns he was often looked upon with suspicion. Sharp contact with the world had given him the thin, white face a look of resolution, as well as added to his accumulation of a certain facial metal necessary to his business, and these possessions militated against him being received with immediate friendliness. He was suspected of being a thimble-rigger, and the black satchel which contained the tools of his instantaneous art was regarded as a most incendiary piece of luggage.

In the days of the old wet-plate process, when a dark room was one of the requisites of a negative, this newspaper photographer frequently excited consternation among villagers by suddenly jumping into a coal-bin or flying down cellar and shutting himself up. What other object save pillage, murder and arson could a man have whose conduct was so extremely unusual?

And when it was known that things were being "taken" to "put in a newspaper," curiosity culminated in alarm.

A new's photographer's lot, like the policeman's, is not a happy one. His polite requests for the photographs of the high and mighty railroads or other great officials are not infrequently met by hard words and recalcitrant boots. The young man I am writing about was a most valiant hunter of the animals called "prominent citizens." He let no guilty man escape; and having the news instinct strong within him, he deemed it a pleasure to be bullied by his game while in the line of his duty.

Once, just after some notable changes in the management of a famous railroad, he sallied into the office of the new president and asked for his picture to embellish the pages of the journal he represented. That called individual had never been noted for delicacy of speech, and he had a temper that the very snakes might envy. He at once made a volcano of himself and sent forth an eruption of sulphurous language, the like of which the photographer had never heard in his long and active career.

"The audacity of you newspaper hounds is beyond endurance," was the mildest expression he made.

The faithful hunter of celebrities was undismayed. "Oh, don't take it so hard," he said to his victim. "I'll get your picture some other way, and give you no further trouble." And he was as good as his word. He raked around and got it somehow, somewhere, and when it had been duly if not faithfully, reprinted in the journal for which he catered he carried a copy of the paper around to the irate president, and coolly asked him if he thought it was a good likeness. Our impoverished language is not equal to the task of portraying the railroad man's wrath and astonishment. The photographer himself said it was a good place to draw a veil. The old novelists always draw a veil when they get beyond their depth, and the young man said there were situations in real life where it was the best thing that could be done.

His career as a newspaper photographer was not unattended by peril. During the days when "McSorley's Infatuation" was on the boards of Harrigan & Hart's theatre, the setting of the play and Mrs. McSorley's make up were much talked about, having been copied, to the minutest detail from an apple woman and her stand in Washington market. The young man went down to the market with the intention of getting an accurate likeness of the original Mrs. McSorley, that the public might compare her with the mimic one. He had set his camera in fine range of his subject and was all ready when a crowd of butchers and vendors of every kind, hearing that something extraordinary was going on suddenly swooped down upon him and stood gawping and wondering in his way.

They helped on the good work by comments more remarkable for originality than sagacity of vision. At last one of them shouted to the apple-woman, "Look out there, he's going to take your picture for the rogue's gallery." Before the photographic reporter discovered any change in the atmosphere Mrs. McSorley had grabbed a barrel stove and was belaboring him. But for the timely interference of a policeman it would have been the last of him. As it was she disabled his right arm, and escaped the camera and tripod among the surrounding fruit stands.

Somewhat the people never considered the photographer as dangerous a reporter. Although they knew him to be employed by a newspaper, as long as he made no use of a lead pencil they talked freely to him, and told him things they wouldn't have told a reporter for the "sheet." He immediately copied all confidential information to the office, where it was instantly worked up into exciting reading. In this way many a curious piece of news found its way to the greedy ears of the public, while the unsuspecting souls who first let it escape wondered nine and ninety days how it "got out."

It was through this unguarded channel that Judge Hilton's famous remark in regard to Steward's working woman's hotel, which was so much commented upon by the press, found its way to the public. The photographer went to take some views of the rooms. Judge Hilton showed him around. One of the first rooms exhibited struck the picture-taker as being rather well furnished, and he volunteered the remark that it was a "mighty fine room for a working girl." "Young man," said Judge Hilton, "this place is not intended for working girls." This exceedingly indirect speech was the text of hundreds of editorials, and doubtless did its share toward making the Stewart hotel a failure.

At Greystone the photographer saw too much. He went to take interior views of the splendid dwelling house of the great politician. Mr. Andrew H. Green showed him some rooms as he thought best to have put before the public. "I want a view of Mr. Tilden's study," said the enterprising journalistic photographer. But this privilege was denied him. He wasn't even permitted to see it. At length when left to his own resources for a short time he strolled down to the other end of the veranda and, glancing through an open window, saw Mr. Tilden in his study in an attitude indicative of such physical feebleness that he was surprised and shocked. On telling his experience to the editors of the Graphic who had been staunchly advocating Tilden's claims to a nomination for the presidency they at once changed the policy of the paper, and ceased to support him.

"Once," said the custodian of the camera, "the Astor library secured a cast of Jupiter or some of those old duffers" (he was not particularly well grounded in mythology or history) "that was rare. They wouldn't allow anyone to either sketch or photograph it. I went there on some pretense and asked to see the bust. One of the attendants piloted me to him, and I whipped out a pocket camera—dye-plate process, you know—and while I chatted away with my guide, kept it sheltered by my hat and counted the time till I had him. The next day old Jupiter was in print, as gay as a parakeet, and the library people never did know how he broke out of his seclusion."

"One queer thing about railroad accidents," he continued, "is the fact that no official of the road ever knows anything about them. Everybody else under the sun can give you some information in regard to them, but every man connected with the road, from the Italian laborer up to the president, lives in a state of the densest ignorance of accidents."

"What's the worst thing to photograph? Well, a race horse, I guess. They're always blanketed, and the minute the blanket is taken off the flies get after him, and the first thing you know in the picture he'll have a thousand legs instead of four. The worst human subject I ever had was the janitor of the Manhattan bank when he was charged with the robbery in connection with a policeman. The poor wretch shook, so with fright that I could no more photograph him than I could photograph a fox chase."

"Dogs, too, are bad subjects. I used to go to the shows at Madison Square Garden to get the pictures of the prize dogs, and such a time as I would have. Their owners were frequently women, and they were so particular about fixing the ribbons round their darlings' necks, combs in and curling their hair, that they refused to be taken at a loss. The dogs understood that something unusual was required of them, and were so carried away by the excitement of the moment that they couldn't keep still to save their lives."

"I have photographed many equestrianism for show pictures, or to have show pictures made from. Wooden horses are used and the rider can then take the most perilous positions without fear of his steed behaving badly. Artists' models, too, have come within my line, not for publication, of course, but because the artists know me and could trust me when I promised to make but one print of the picture and then destroy the negative. The models for fairies in moons and such places, find the position too tiresome and difficult to maintain long, so they permit themselves to be photographed, the artist composing the picture, and he afterward works from the photograph."

"Another thing that's queer," said the photographic reporter, "the very poor who have nothing in the world that any one would want are always afraid that I'm a thief in disguise when I am obliged to enter their houses for the purpose of getting views of events from their windows. They never have anything that even a starving man would be caught carrying off, yet they are sure I am prowling around with this view intention."

The pictures of celebrities, the famous and the infamous, that now embellish or disgrace, as the case may be, so many newspapers, represent vast energy, many rebuffs and some dangers on the part of the enterprising picture hunter. One journal in the city keeps two men busy hunting photographs of the people who "flood" in various ways. When the photograph can be bought, begged, or stolen, the celebrity's face must be sketched. Although the illustrators are kept active and watchful.

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**HAMBURG-BREMEN FIRE INSURANCE  
Company.**  
F. A. SCHAEFER & Co., AGENTS.  
The above firm having been appointed agents of this  
company are prepared to insure buildings, Furniture,  
Merchandise and Produce, Machinery, etc., also Sugar  
and Rice Mills, and vessels in the harbor against loss  
or damage by fire, on the most favorable terms.  
257-251

**NEW ENGLAND MUTUAL LIFE INSURANCE  
Company of Boston.**  
CASTLE & COOKE, AGENTS.  
INCORPORATED 1852.  
The oldest Purely Mutual Life Insurance  
Company in the United States.  
Policies issued on the most favorable terms.  
Losses paid through Honolulu Agency, \$40,000.  
257-251

**NORTH-GERMAN FIRE INSURANCE  
Company of Hamburg.**  
H. HACKFELD & Co., AGENTS.  
Capital and Reserve, Reichsmark \$2,000,000.  
Their Re-Insurance Companies, " 25,000,000.  
The Agents of the above Company, for the Hawaiian  
Islands, are prepared to insure buildings, Furniture,  
Merchandise and Produce, Machinery, etc., also Sugar  
and Rice Mills, and vessels in the harbor against loss  
or damage by fire, on the most favorable terms.  
257-251

**PHILADELPHIA BOARD OF UNDERWRITERS.**  
C. BRADY & Co.,  
Agents for the Hawaiian Islands.  
257-251

**TRANS-ATLANTIC FIRE INSURANCE  
Company of Hamburg.**  
H. HACKFELD & Co., Agents.  
Capital and Reserve, Reichsmark \$2,000,000.  
Their Re-Insurance Companies " 25,000,000.  
Total, Reichsmark 27,000,000.  
The Agents of the above Company, for the Hawaiian  
Islands, are prepared to insure buildings, Furniture,  
Merchandise and Produce, Machinery, etc., also Sugar  
and Rice Mills, and vessels in the harbor against loss  
or damage by fire, on the most favorable terms.  
257-251

**THE LIVERPOOL AND LONDON AND  
GLOBE INSURANCE COMPANY.**  
BISHOP & CO., AGENTS.  
ESTABLISHED 1825.  
Unlimited Liability to Stockholders.  
Assets, £1,000,000. Reserve, £750,000.  
Income for 1879: £3,500,000.  
Premiums received after deduction of re-  
insurance, £2,500,000.  
Losses promptly adjusted and paid here.  
257-251

**UNION MARINE INSURANCE COMPANY  
of San Francisco.**  
CASTLE & COOKE, AGENTS.  
Incorporated 1875.  
257-251

**NEW ENGLAND MUTUAL LIFE  
Insurance Company of Boston, Mass.**  
INCORPORATED 1815.  
Assets January 1st, 1884, nearly \$17,  
000,000.  
Policies issued on the most favorable terms, and  
absolutely Non-Forfeitable after Two  
Payments.  
EXAMPLE OF NON-FORFEITURE PLAN:  
Insured age 35 years—20 years Endowment Plan for  
\$5,000.  
Annual Premium \$242.50.  
At the end of the 20 Year: \$250.85 \$545  
3d " 65.70 810.55  
4th " 83.45 1,139.00  
5th " 101.85 1,415.85